

William & Reed Academy Summer Reading 2023
AP Language & Composition



Dear Students,

Congratulations on being amongst the amazing students at William & Reed Academy, and we look forward to an exciting year in AP English Language and Composition. We hope you are as excited as we are to embark on this fantastic journey. Your year will be full of considering enlightened thoughts, creating complex arguments, and learning to interpret the world around you. In twelve months, you will no longer simply be a William & Reed Academy student – you will be a William & Reed Academy AP scholar & ready to take on the world.

Note: It is expected that you complete your summer assignments individually. Although you may struggle, put forth your best effort and make sure that you complete all of what is detailed below. Coming in with incomplete work and claiming, “I didn’t get it,” is unacceptable. This is the first impression that I will have of you as a student -- make it excellent!

Directions: Complete Parts 1-4 & bring on the first day of school.

Please read this entire document carefully, so you understand all aspects of the assignment. Complete these items in the order listed. Get comfortable writing in black pen! I’ll tell you why on the first day of class.

Anywhere below where it states annotate, treat these items as valuable resources that should expand your knowledge. Don’t annotate for me. Annotate for you. These texts will make you a better writer, & they will help you pass the exam in May.

Part 1: Read the attached text (pg.6) titled: Close Reading for AP Lang & Comp Overview

- THIS IS ONE OF THE MOST IMPORTANT READS OF THIS COURSE!

Part 2: Read & annotate the preface through pg. 159 of *Thank You for Arguing* (preface thru Chapter 14)

- Minor Assessment grade

Please purchase this edition:

- Heinrichs, Jay. *Thank You for Arguing, Fourth Edition (Revised and Updated): What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion* Paperback – April 21, 2020, 4th edition

As you read complete the following:

- at least 20 thoughtful annotations, see attached annotation rubric on pg. 4 of this packet.

Part 3: After reading TYFA, complete the following written assignments:

- **.5 Major Assessment grade (averaged with a graded activity during the first week of school)**

- **Using the tools found in *Thank You for Arguing*, you will write a short (approximately 250-300 word) argument for each of the 6 prompts below.** These tools are addressed in each of the chapters, so pay attention to the side boxes and especially the italicized tools that Heinricks discusses for creating effective arguments.
 - Your document, which includes your 6 responses, should be typed and follow MLA guidelines ([MLA Formatting and Style Guide - Purdue OWL](#)). You will turn in your PRINTED assignment on the first day of school. You will be graded on your use of the tools from *Thank You for Arguing* and on your ability to tailor your argument to the audience and situation provided in each scenario.
 - Your use of the italicized tools given in each scenario must be evident in your argument to receive full credit, and you must write the name of the tool(s) that is/are present in the argument somewhere at the top of the page before the argument begins.
 - Finally, the way you organize your argument and the language you use is entirely up to you, as long as you reflect on what you have learned from *Thank You for Arguing*. So, try to have fun with this assignment (I know it's summer.), exploring the different ways you can express yourself in an argument. *For the first part of our year together, we will primarily focus on the many different forms of effective writing, and this assignment will be our starting point.*
 - **Prompts:**
 1. Your parents forbade you from attending a party. They then saw photos on Instagram proving that you lied to them and attended the party anyway. Using the tools presented in Chapters 2 and 3, minimize your culpability and the punishment which you receive (in other words, make it less your fault and try for as small a punishment as possible). You will need to consider the mood, mind, and willingness of your audience and will need to move the argument from blame to choice.
 2. You would like to have a pet (dog or cat—a real pet, not some nonsense), but your parents are reluctant to entrust you with this responsibility. Using Chapters 5 and 6, construct an ethos-based argument that will persuade your parents to give you a pet. You will need to consider how to build the proper decorum for your audience and ensure that you build your virtue in their eyes.
 3. You wish to start a new club at Walton (you may choose its focus) but are having trouble finding a faculty sponsor—nobody wants to put in the extra work sponsoring a club. Using the tools found in Chapters 7 and 8, construct an argument which will convince a teacher to sponsor you. Demonstrate your practical wisdom and convince your audience of your disinterest in the matter.
 4. For some reason, you are volunteering for a hamster rescue, which takes in unwanted or abused hamsters, or hamsters which have been victims of hamster trafficking, and finds loving homes for them. Using the tools in Chapter 9, construct a pathos-based argument that will effectively solicit donations from your classmates. Consider which emotions will most effectively persuade your audience to act, then choose the appropriate tools to create them.
 5. You have borrowed your parents' car to take a date to a movie. On the way back, your date asks to test-drive the car, and, wanting to please them, you switch seats. Your date then immediately jumps a curb and hits a mailbox, damaging the car. Your parents are furious. Using the tools in Chapter 10, calm them down and get both of you out of trouble. Don't overplay your hand—too much humor or the wrong use of the passive voice or the wrong backfire might land you in even worse trouble.

6. A good friend lends you \$50, with the expectation that you will pay back the loan with money from your summer job. However, you never get the job and have no money to pay him back. Your friend completely refuses to budge and demands the money. Using the tools of Chapters 11 and 12, identify a commonplace shared with your friend, then redefine the issue and/or terms in such a way that your friend will be persuaded to no longer wish to be repaid. You AREN'T convincing your friend that you don't owe him money--you're convincing him that he doesn't want to be paid back.

• *Thank You for Arguing* Summer reading assignment, some parts adapted from Charity Scruggs at Charleston K-12.

Part 4: Terms to Know that will be helpful on the essays & multiple choice section of the exam.

- **.5 Minor Assessment grade**

Please define the following words (from the index found in the back of your *TYFA* book)

- (1) ad hominem, (2) antithesis, (3) begging the question, (4) concession, (5) ethos, (6) idiom, (7) kairos, (8) logos, (9) non sequitur, (10) paradox, (11) pathos, (12) post hoc, (13) Red herring, (14) rhetoric, (15) slippery slope, & (16) straw man fallacy
 - Use 3x5 index cards; I recommend writing in pen on these, so they don't fade.
 - You will be quizzed periodically throughout the year on these words & on others that will be added.
 - You will submit these on the first day of school.

Each of the 20 thoughtful, neatly written annotations must be numbered.

Grade Range: 100-90

The student **included at least 20 thoughtful annotations**. He or she made annotations **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- analyzed the structure of the text;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grade Range: 89-80

The student **proficiently** annotated the text. He or she made consistent markings **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grade Range: 75-70

The student **somewhat** annotated the text. He or she made somewhat consistent markings **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- analyzed the structure of the text;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grading Range: 50-0

The student made **little to no effort** on his or her annotations.

Words of Wisdom from the Ghosts of AP Langers Past...

- Do not wait to complete this work, or you will be overwhelmed. Break it down into chunks!
- Be prepared to have your minds blown week after week.
- Relax and enjoy the ride.
- You'll hate it and love it. Yuhas prepares you immensely for the exam, and you will go in confident!
- It's all worth it!
- Study to remember, not to memorize. This isn't a course in which you take a test and move on. Everything you will do builds upon what comes before it.
- Take the class and the learning environment seriously; don't worry about the numerical grade. Worry about what you actually LEARN from the class.
- Don't save long-term assignments for the night before! It's very stressful ;/.
- Be ready to think. This class is more than just an English writing class; you will really develop your thoughts and learn a lot about your identity as a thinker.
No matter how great you did last year, accept and submit to the colossal booty-kicking AP could put you through, and always put forth your best efforts even though it's tough.
- Even though you will want to fall asleep sometimes or scream at the wall while writing a paper, pull it together because it's worth that qualifying score.
- This class will be more difficult than any other English class before it, but it is worth all your blood, sweat, and tears; put one hundred percent of your effort into this class, as it will help you grow as a rational, thinking individual as well as a writer and student. Don't shirk work.
- Don't stress—Do your work—Take notes—Ask questions. Don't be afraid. Be bold.
- Pay attention. Do your homework. Work hard. Have fun.

**It would definitely be in your best interest to start applying what you read to everyday life -- pay attention to the world around you -- (advertisements, movies, current events, podcasts, etc...). You'll thank me later. Happy Reading & Writing!

If you have any questions, you may contact Mrs. Yuhas: kyuhas@williamandreed.com.

Overview

Of all the skills on the two AP English exams (Lang and Lit), the art of close reading is the toughest to master for students who tend to think very literally or concretely. The concept that words and ideas can have deeper meanings or implications beyond the surface is a difficult idea to master for some students.

The following provides specific focus for students or classes who struggle with the notion of close reading. This page focuses specifically on skills such as reading for tone, diction, syntax, etc.

What is Close Reading?

Close reading is the fine art of asking the following questions:

- **Why THIS word?** Of all the words in the English language from which an author could have chosen, why did she choose THAT SPECIFIC ONE and no other? For example, consider the difference between these two statements: *He is prone to making a fool of himself* versus *He is apt to make a fool of himself*. In the first example, the word *prone* suggests passivity, supinity, someone lying on the ground going "AAAAHH, UUHHH, I CAN'T HELLLL LP IIIIT." In the second example, our protagonist takes more bold and assertive action: He knows the edge of the cliff is there and boldly proceeds toward it undeterred. Word choice matters.
- **Why THIS order?** Commonly, word order in English proceeds in a subject-verb-object order: *The gargoyle did relish the taste of unwary unicorns*. However, *Relish the taste of unwary unicorns did the gargoyle* is grammatically correct -- but it feels very different, seeming to have a stilted, almost medieval quality to it. If your significant other were to say, "I love my car and you," you would be wise to question your actual value to this person and relationship. After all, reassure yourself though you might with the idea that s/he was saving the best for last, the inescapable fact is that s/he said, "I love my car," leaving the "and you" like a tacked-on afterthought.
- **Why THIS figure of speech?** Imagine this sentence: *Estelle slithered into the conversation without a second thought*. The tacit comparison here links Estelle to a serpent. Without saying much beyond this, we have the sense that our hapless Estelle might be more than just a schemer -- she might be seriously destructive or poisonous (metaphorically speaking, perhaps).
- **Why THIS tone?** Remember that great authors rarely indulge in the expected or the ordinary. A woman may look at the struggle of a dying moth with little more than detached, scientific interest. A man may watch his own mother's cremation with a sense of joy. A poet may be presented with a perfect red rose from a loved one and feel utter boredom and disappointment. In short, great literature DOESN'T give you what you expect, and for some readers, this can be very frustrating. ("After all," they argue, "you're not SUPPOSED to feel that way.") However, tone is crucial to understanding the author's purpose and meaning, just as it would be crucial to know whether my statement, "You look nice today" is said sincerely or sarcastically.
- **Why THIS tool?** What rhetorical tool(s) of ethos, pathos, or logos are being used? What appeals to altruism, selfishness, morality, convention, tradition, or patriotism are being offered up for your consumption here? Why THOSE TOOLS and no other?